687 567 476 failed to account for, State grain or money, etc., in their charge. Such a debtor was, and is still, termed a "bákidár" or "defaulter." Such persons, and their descendants, were, till the year 1890, [148] obliged to work for the State in return for their daily ration only, the rest of their earnings being confiscated by the State, as part payment of the original default.

164 757 SMALL-POX--dumpa or drumpa. Small-pox is rare in Ladak, but in the summer of 1834 it broke out with great virulence, and is said to have carried off about 14,000 persons, or one-twelfth of the entire population. The Tibetan custom in regard to this disease is to take the patient away to some secluded spot, to give him a few days' supply of food and drink, and then to leave him to take his chance of recovering.

601 [149] SON--pootsa.

774 SOUL--sem (soul); SHok or srok or tshey (life); hning or sning (heart). In the Roman Catholic Tibetan catechism the word "soul" is translated "namSHes" which in Ladák is understood to mean the "ghost" of a dead person. But see "Spirit."

241 SOW TO--sáwan (or sáon) tap ches (to follow the plough and throw seed into the newly-made furrow); sáwan giástor táng ches (to scatter seed and then plough it in). The latter is the procedure followed by the very poorest agriculturalists in Ladák.

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774 776 787 273 SPIRIT--sem (the soul); SHok or srok or tshey (the life); hning or sning (the heart); tun (energy); namSHes or namSHet (a ghost); thukngyid (the Holy Ghost); sem or thuks (as the spirit of an action or speech, etc); hla or hloo (a god or fairy); hlámo (a goddess); hlandey or hlandrey or dey or drey (a demon or evil spirit or phantom); ghegs and rdon and hnotchet (evil spirits); gongpo (the spirit with which a man may be "possessed"); árak (an alchoholic drink); chut (the alchoholic essence).

516 [151] SQUAT TO--duk ches (general); tsong-tsong-la duk ches (as a Hindustani sits on the upright calves of his legs); pugdong (or pigrdong) tsukstey duk ches (as Central Asians sit, in a kneeling position, but sitting back on the up-turned heels); trupzheel-dakstey (or tubzhildakstey) duk ches (cross-legged like a tailor).

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Gods (104) saw the first knot's growth,

104. The reed of the magic arrow grew "through three realms"; these are the three realms of ancient Tibetan cosmology: the realm of the gods, the realm of human beings and that of the nymphs /or, sprites/ (nagas), the latter being under the earth.

Gods high and mighty saw it being formed.
Nymphs saw the second knot's growth,
Nymph Nor-dsom-mo, she saw it.
Men saw the third knot's growth,
Men of clever mind saw it come into being.

/99/ The Chirpon people:

Good!

The same: Say what is the reed's father's name (105)?

[774] 105. This discussion here concerns the father, mother and child of the reed. Buddhists, as well as Hindus, consider all things of nature as beings with souls, in that all possess something of the substance of the world soul (the Brahma).

Reed's mother's name--what might it be?
And the reed itself--what is it called?

The men from Kalatse (Dragshos people) answer:

Reed's father's name is "Great Reed" (rgya-smyug),
And its mother's name is--spindle reed (106) (p'an-smyug),

[831] 106. The spindle is considered the symbol of the female, the arrow as that of the male sex. Compare the use of the "spear of Mars" to designate the male, and of the "apple of Aphrodite" to designate the female sex in Occidental scholarship.

And its own name is--arrow reed (md'a-msyug).

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9. Nine is the number of the heads of the nine-headed monster.
10. Ten is the number of the tips of the horn of the stag (Ru-bou).
11. Eleven is the number of the heads of Avalokitesvara.
12. Twelve is the number of the months.
13. Thirteen is the number of the religious ceremonies.

The number 27 is to be found once. aBru-gu-ma, who has been abducted by King "White Tent," receives, according to the Lower Ladakhi Version, a grace period of 27 years before she surrenders herself to her new lord and master.

The number 45 (five times nine) is given as the number of the pha-spun (the relatives on the father's side) and the ma-spun (the relatives on the mother's side) belonging to aBru-gu-ma (Lower Ladakhi Version, p. 129).[1]

As has already been mentioned, 360 is the number of the gods as well as of the nymphs (Lower Ladakhi Version, p. 192).[1]

Animism

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In the following pages we shall summarize everything that can be said about the personification of the forces of nature in the ancient religion of the Tibetans.

The sun, the moon, and the stars (1) play an important part

1. Among the stars in particular the constellations rgyu-skar or houses of the moon.

here. Sometimes they are placed at the beginning of the songs, before all the gods even. (Wedding songs, Nos. XVIb, XLV.[1] Ladakhi Songs, No. XXX.[1]) In these songs the sun is frequently called Khri-gdugs-nyi-ma, "sun, the screen of the throne," apparently because of its round shape, which is reminiscent of a parasol. Even more frequently the sun is conceived of as a bird that flies across heaven. As a bird it has the name Bya-khyun-nyi-ma, "the bird Khyun-dkrun, the sun" (Frühlingsmythus, Appendices, No. 9), or Bya-nyi-ma-khyun-run, "bird, sun, Khyun-run" ("Prologue to the Kesarsaga," No. 9). These names are composed of meaningful words. It is very important that the words "bird" as well as "sun" appear in them in an unmistakable manner. The word Khyun is equated with the Indic word Garuda. With respect to Garuda, it has occasionally been denied that it had any kind of relationship to the sun and

1 [See category 116, nr 1-8, for references --Analyst]

773 merely an obscure mythological phenomenon has been recognized
●774 in it. However, the fact that the Tibetans connect the name Khyun
821 with the word for "sun" in one name, raises certain considerations. If in Tibet the sun and Khyun are combined in one name, then it is certainly possible that in India people also thought of the sun when they mentioned the name Garuda. The syllable dkrun, or, corrupted, run, gives the most trouble in the name. It may refer to the fact that no feet are visible on the bird of the sun. For sKyil-dkrun signifies sitting down with the feet drawn in. In the Lower Ladakhi Version, "Prologue," No. 9,[1] we learn something about the ancestors of the sun bird. It is supposed to be the son of the bird No-ldo-re, and the latter is supposed to be the son of the bird Khu-byug-rgyal-po. While the name On-ldo-re cannot be translated, Khu-(b)yug-
[825] rgyal-po means "king cuckoo." The cuckoo is actually a particularly favorite bird among the Tibetans, and it also plays an important part in the mythology of the Bon religions. According to passages in the dictionary of S. Ch. Das, under "Khyun," it looks as though Khyun was originally used to designate the eagle. Khyun, On-ldo-re, and Khu-(b)yug are probably the names of three birds that were worshiped and that were all three equated with the sun. The story of the provenance of the sun bird in the "Prologue" is thus probably only intended to signify that the sun of the present day is the child of the sun of yesterday, and that the latter is again the child of the day before yesterday. The case is different with the birth of the sun from aBru-gu-ma, as we find it reported in the Spring Myth, Appendices, No. 3.[1] (Similarly in A Lower Ladakhi Version, "Kesar's Birth," p. 69.) This event is best explained if we recognize, as we mentioned earlier, an earth goddess in aBru-gu-ma. When the sun rises in the morning, it is, after all, possible to say that it was born
[776] from the earth. A curious sun and moon myth is the story of the Agu Za in Spring Myth, II, 34-45.[1] Za means "eater," and this particular Agu devours not only Don-grub, the future King Kesar, but he also only surrenders Kesar again after he has been promised that the sun and the moon will be given him to eat for a year. Such devourers of the sun and the moon are not only the spirits of the eclipses of the sun and /23/ the moon, but also the mountain and cloud spirits. It is precisely the large mountains rising steeply from the river valleys that frequently prevent the appearance of the sun for several months during the winter. From the personifications of the mountains have arisen the spirits of the mountains or the giants.

The ~~moon~~ is also frequently conceived of as a bird. It is called Bya-mo-dkar mo, the "white lady bird" (see Lower Ladakhi Version,

† [See cat 116, pp1-8 for references.--ANALYST]

"aBru-gu-ma's Marriage to Kesar," No. 6).[1] The feminine gender (the syllable mo) of the moon also finds expression in the name Zla-mthsan-dkar-mo, "moon, whose sign is white." (Tag-ma-cig, wedding song IIIb.) In the passage just cited from "aBru-gu-ma's Marriage," Bya-mo-dkar-mo appears quite actually as the bride of Bya-nyi-ma-khyun-run. They both live in a house which by an arrow's length touches neither earth nor heaven and is, therefore, in the universe. Bya-nyi-ma-khyun-run, the sun bird, just happens not to be at home. He is hidden in a hermitage from which he will come forth after twenty-two days. These twenty-two days are probably of purely local significance. It is possible that in Lerdo, the village of origin for this saga, the sun is not visible for that many days during the winter, when it is hidden by the tall mountains. The moon, however, is visible during this time, and in winter its course may also be along the zenith. In the house between heaven and earth, as the saga tells us, the entire family (gZhid-mad) of the sun bird lives. To this family there also belongs, as its third member, Bya-so-mig-dmar, "bat red eye," a creature which keeps watch on a mountain peak while the sun bird is engaged in meditation. The bat red eye seems to be the personification of the planet Mars, which always stays in the neighborhood of the sun. The present passage of the Kesar saga contains a statement that seems very strange to us. There it says: When the sun bird has concluded its meditation, it will come forth in order to destroy the earth. This is the reason why Kesar has to oppose it in a hostile manner. The idea that the sun bird will destroy the earth undoubtedly originated from India, where the scorching power of the sun in summer prevents any natural growth from coming up out of the soil. This notion of the Indians concerning the destructive activity of the sun bird was taken over without thought by the Tibetans, for in their country the sun is known only as a dispenser of blessings.

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While the sun always shows its round shape, the moon (as well as Venus) is constantly changing its form. A reference is made to the sickle of the moon in one name that occurs in the Lower Ladakhi Version, "Kesar's Birth," No. 6. (Likewise "Prologue," No. 9.)[1] Here there is mention of an axe sTa-ri-zla-ba-dkar-po, "axe, white moon." This axe is considered the archetype of all axes and hatchets. In the same place reference is also apparently made to the moon when the "jug with the slanting mouth" (or the slanting opening) is mentioned. This phrase, namely, occurs immediately after the "jug with the red mouth," or the sun. The moon is in a slanting position shortly before it becomes full.

[1] [See cat 114, pp. 1-8 for references. -- Analyst]

773 All these peculiar names of the sun and the moon are to be found
774 in the reports about Kesar's birth. At Kesar's birth there is a general
821 giving of birth to various creatures. The old sun gives birth to a young sun, the old moon to a young moon, and all breeding animals, horses, oxen, goats, sheep, dogs, cats, and so forth, give birth to young. Among the creatures not belonging to the animal kingdom which reproduce themselves at this point we find the rainbow, rGya-stag-khra-bo, the "great, colored rope," and the cloud, sGe-mo-dkar-moi-ston-shon, the "white sack, container of a thousand." Just as the sickle of the moon is considered the original ancestor of all sickles, axes, and hatchets, so the rainbow is regarded as the original ancestor of all strings and ropes, and the cloud is looked upon as the original ancestor of all sacks. The trinity of moon sickle, rainbow rope, and cloud sack, incidentally, also plays a significant role in the Ron-no-rub-can, the Tibetan Vetala.

Scattered here and there we also find still other personifications of the phenomena of nature. In wedding song No. IIIb[4] the wind, sKye-ser-rlun-po, is called "wind, rouser of coolness." To it is attributed /24/ the feat of having hollowed out the valleys. This is, of course, quite reminiscent of the modern theories of wind erosion held by our geographers. In the same song the rain, under the name sBan-char-zil-bu, "moist rain, dew," is also mentioned. To it is attributed the creation of the concepts "above" and "below." This perhaps because of the fact that rain originates above and dew down below.

As we have already seen above, the personification of the glacier is Sne-ge-dkar-mo-gYu-ral-can, "the white lioness with the turquoise-colored mane." In the song just cited she appears as the mother of the glacier. She is of great importance because on her depends the supply of water for the land. This lioness, the riding animal of the mother of the gods, is frequently mentioned, together with types of animals considered as firm representatives of the animal kingdom. However, this is, after all, also the case with the sun bird Khyun. (See Tag-ma-cig, w dding songs Nos. I[2] and II.[4]) Such representatives of the animal kingdom are: Bya-rgyal-rgod-po, "the wild king of the birds"; the eagle; sKyin-chen-ba-rgan, the "big ibex, the old ox"; Nya-mo-gser-mig, the "female fish gold eye"; it is also called Nya-mo-khyu-ru; rKyan-byun-kha-dkar, "the white mouth born from kiang," a horse; aBron-
773 byun-rog-po, "the black one born from the wild yak," a yak.
776 gNyan are said to be spirits who carry on their nefarious activi-
753 ties in various places. According to S. Ch. Das's Wörterbuch

1 [see Category 116, Pt. 1-8, for references -- Analyst]